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This book will be found useful for those teachers who wish to supplement courses in psychology with a very brief and elementary outline of the simpler phases of logic. It is the reviewer's opinion that pedagogy, in its recoil from formal logic, is neglecting too much the suggestions which come from the more recent and more dynamic interpretations of logic.

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*La Chanson de Roland: A Modern French Translation of Theodor Müller's Text of the Oxford Manuscript.* With Introduction, Notes, Bibliography and Index, Map, Illustrations, and Manuscript Readings. By J. GEDDES, JR., PH.D. Macmillan's "French Classics," edited by PROFESSOR F. C. DE SUMICHRAST. New York: The Macmillan Co., 1906. Pp. clx+317. \$0.90.

"*La Chanson de Roland c'est notre Iliade!*" exclaimed Léon Gautier, who gave so many laborious years to the study and popularization of the Old French epic. It is a pity that Gautier did not live to see this excellent edition by Professor Geddes, for it would have given him genuine pleasure.

The work is elaborate and scholarly. Besides a modern French translation of the text, it contains an exhaustive bibliography, an interesting survey of the character and diffusion of the Old French epics, some excellent illustrations, and complete indices.

Although Professor Sumichrast's series is "for school and college use," it is not easy to be certain as to exactly what public the author had in mind in making this textbook. Those whose interest has not led them to learn Old French are likely to be dismayed by the elaborate bibliography and other apparatus. On the other hand, to those who read the older language the modernized text is only a postponement and a vexation. Is there not a certain inconsistency in coupling an exhaustive bibliography with a translated text? After all, what are the uses of a complete bibliography? Are they not to control the statements of editors, to enrich the close study of the text, and to aid in further researches? But who, engaged along any of these three lines, would not demand the text itself and the best text obtainable? Is the language so formidable? The writer has known college students to read the *Roland* as they read their Chaucer, and with no greater difficulty.

We must regret, therefore, that Professor Geddes did not "go the whole game," as G. Paris did in still useful *Extraits*, and give us, in this case, the Stengel text, with or without a modern version, but with a good vocabulary. Such a work, especially if sold at the remarkably low price of the present volume, could and undoubtedly would be placed at once in the hands of the increasing number of pupils who elect Old French.

In the comprehensive presentation of all the aspects of the famous epic we have noted the apparent omission of reference to works on the music to which the song was sung. The *Roland* is indeed a *chanson*, and not a *roman*. The melody no doubt stood for much in the total effect upon the mediaeval hearer. It is true, of course, that comparatively little is known in this field, but it would

seem that a complete bibliography of the *Chanson de Roland* should include a section devoted to a subject which has been treated by Suchier, Tiersot, and others.

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*The Heart of Hamlet's Mystery.* Translated from the German of Karl Werder by ELIZABETH WILDER, with an Introduction by W. J. ROLFE. New York: G. P. Putnam's Sons, 1907. Pp. 223.

*The Heart of Hamlet's Mystery* contains only some of Professor Karl Werder's lectures on *Hamlet* as the original lectures in German were so comprehensive as to contain a digest of all notable German criticism of the play. As the translation stands we have the prosaic, but extremely interesting, presentation of Werder's theory. For the first time this theory is presented in full to English readers, and hence we are privileged to reconsider the vexatious question of the mystery of *Hamlet* in the light of this new material.

*Hamlet* has never been a popular play for reading and study in the secondary schools. On the other hand *Hamlet* has interested Shakespearean critics more than any other play by Shakespeare. Does the cause of its unpopularity in secondary schools—the difficulty of understanding the character of *Hamlet*—explain its popularity with the critics? Do the metaphysical distinctions with which the critics have blanketed *Hamlet's* character smother the interest and the vision of the play for the youthful reader? Is it possible that a reasonably fair, intelligent, and unphilosophical explanation of the mystery of *Hamlet* would make that play as popular as *Macbeth*? There is no reason why *Hamlet* should not be popular with the youthful reader; it should certainly appeal to his sense for the sensational with its eight deaths, the violation of the seventh commandment, a ghost, a mad woman who commits suicide, and a fight in a grave. But when we consider the character of the chief figure that is woven into this fearful web of life and death the whole situation is changed. The otherwise black pall is variegated with one of the most complex, most interesting, and withal one of the most human characters portrayed in literature. Then the question arises for both the youth and the learned critic: "Why did not *Hamlet* obey the command of the ghost and save the carnival of death, and give peace to his fretful soul?" There's the rub. So while the youth has passed by the play, the critics have waged war in trying to answer the question.

In attempting to pluck out the heart of *Hamlet's* mystery the critics have ranged from the proverbially sublime to the ridiculous. *Hamlet* has been considered the sanest and the insanest of men; he has been conceived as a woman in disguise in love with Horatio; he has been labeled as a young man who wanted to oust his uncle and "faked" the ghost story to assist his purpose; he has been explained as inactive because of the impediment of fat—"He's fat and scant of breath," and so on from sane to absolutely insane explanations. A brief summary of the more important sane conceptions of *Hamlet's* character may be permissible before we weigh the book under review.

By reducing all criticism on *Hamlet* to the final analysis we can divide the critics into two classes: first, those who assert that *Hamlet's* inability to obey the ghost arises from an internal or subjective cause; and, secondly, those